LESSON XIII.

The Tailor Made Suit. The cloth used in the tailor made suit should be of the very best quality, as inferior material cannot be made into a well fitting garment. It may appear well at first, but it will not keep its shape any length of time at all; better save your time and the expense of linings, etc., than make poor materials into tailored garments.

In all first class stores, they are prepared to sponge your material for you, but if it must be done at home, perform the work after rules given for sponging cloth in a previous lesson.

For the coat select a good pattern of the particular style you desire and be quite certain that it is the nearest possible size to your measures. Alter the paper pattern as you would any other pattern and cut a pattern from muslin or cambric; baste and fit this to the person; if there are any further alterations take them and remove lining, mark with colored threads where the new sewing line is to come, rip open your lining and you have a perfect pattern by which to cut your coat. Cut each piece with care and thought—have your lines perfect, as uneven cutting will surely display itself in tailored work.

To cut the canvas lining, place the cambric lining on the figure wrong side out and the canvas fitted to this. Keep grain of canvas straight across chest and pin in dart below bust to bottom of canvas. Baste this seam flat, as all canvas has flat seams. Fit haircloth over this canvas in the same manner, only allow haircloth to come to shoulder seam while the canvas stitches in with shoulder seam. Baste canvas and haircloth solidly together. When this is done, stitch by hand or on machine in a series of serpentine or circular stitches the joining of canvas and haircloth. Cover all edges of haircloth, with cambric in flat seam to keep the hairs from working through the canvas to the outside. After the coat is fitted and stitched place over a tailor's cushion (a flat cushion of canvas, oval shaped and stuffed with sawdust, soaked and baked for use) and dampen and press the bust into shape. If the canvas does not fit well into the armsize, cut a dart from armsize towards
the front, stitch flat. Sometimes the cambric lining we use for our pattern is used for an interlining, but it is not necessary to use an interlining in coats. If it is so used the front of the canvas is built to it.

If the design does not call for a turned-over collar and revers, the canvas extends to the front and cloth extends 1 in. beyond this so that it may turn in under the canvas. If you desire regular tailored collar and cuffs such as are on men's coats, then cut the outside of the coat with the canvas; baste thoroughly all parts. A facing for the front is then attached by slip-stitching it on to the edge of the coat and later finishing edges with stitching if desired, or it can be stitched to right of coat and turned. This facing should extend 2 in. from collar towards shoulder, and slope gradually until it runs off to a width of about 4 in. at bottom of coat.

Tack canvas and cloth with crosswise basting stitches; this keeps the revers in shape and the cloth from sagging from the canvas. In doing this the stitch in the cloth must be merely enough to hold it—only a thread. Arrange the stitches in rows close together.

If an interlining is used, attach center of it to center of outside with basting down the center. Then baste all around.

The mannish coat collar is made by using two pieces of canvas about 14 in. long and 6 in. wide. After they are shrunk baste together. Cut in half and stretch both upper and lower edges by wetting thoroughly and ironing the edges into curves, the lower edge being curved most, at the same time using care to not stretch the center of these pieces. Place the collar on neck of bust form, pin together in back, and mold to fit neck by turning upper edge over lower until it fits close to neck. The revers and collar are then pinned together. Chalk mark on coat where lower edge of collar comes. Stitch center seam of collar and press open. Cut four pieces of cloth like canvas, two for outside and two for facing. Allow ½ in. seam all round, stitch so that seam on canvas comes on under side. Stitch the facing and canvas together on machine by using a series of serpentine shaped rows until the entire collar is stitched or fasten these together with rows of crosswise basting stitches. Sew tape all around edge of collar and revers to hold them in place. Dampen and press again and baste to coat. Fit revers on collar. Turn cloth on edge of collar in and hem
to revers. Join the outside of collar pieces in a seam and press. Be sure to place seam of outside collar to seam of canvas. Stretch cloth over collar and baste around neck line. Now join outside of collar and revers with the finest of slip stitching.

Finish off bottom of coat by turning it over a piece of bias canvas which is cut 1½ in. wide and basted all around bottom of coat. You can stitch all around this any desired width. Carry the same stitching around bottom and fronts, collar and revers.

Use satin or silk if possible with which to line the garment, as it presents a far better appearance. In cutting the lining cut same as outside, only allow a 1 in. plait in lining throughout the back, from neck to bottom, and on shoulders in front. This plait keeps the garment from becoming too tight, also assists in the ease of getting it on and off. After the lining has been stitched and pressed, pin into the coat and baste all around; it is ready then to fell all around. Do this with very fine stitches and conceal them as much as possible.

The coat sleeve is made in very much the same way as the plain sleeve for a dress, only it is cut larger. Place a piece of bias canvas on inside of bottom of sleeve and turn cloth over this. Stitch bottom same as coat. Press entire sleeve on sleeve board. The lining of the coat sleeve is cut a little longer than outside. After it is together slip it over the outside sleeve when outside sleeve is wrong side out, and baste into shape. Either shirr top of sleeve with two rows of shirring or lay fulness into plaits. If the sleeve is perfectly plain at top like a man’s coat sleeve, then fit it into coat with ease. Fit coat on person with sleeve basted in. The sleeve is basted and stitched in, in the same manner as the plain dress sleeve. In basting the coat sleeve into the coat, only baste to outside of coat, and then fell lining of coat over seam of armhole.

Press the garment on wrong side, all except the last pressing. Place collar with padded side on board, stretch and dampen both edges and press into shape by holding one end up and press in the form of a loop, to get curved effect. Dampen revers on right side along fold and press by stretching edge a trifle. Press facing by using wet cloth, and finish with dry cloth. Press revers and collars in same way. Press coat sleeve at shoulders over pad, by using a wet cloth on wrong side. As a finish use a
damp cloth and press all over coat on right side. To remove the shine caused by this, put wet cloth over hot iron and hold the outside of garment to this—the steam will remove the shine.

Double-breasted coats are made in the same way as this, except that fronts are cut wider. When once you have mastered the idea of coat making you will find that they are all made in practically the same way. The Eton coat is cut shorter in the body, has the wide back, and is usually trimmed rather elaborately. The finish is practically the same.

A shawl collar is made by simply using one piece for the outside and carrying it down as far on the facing of the coat as desired. Any sailor collar pattern desired may be used for a sailor collar on coat. Such a collar on a coat is usually of satin or broadcloth and is used on a coat that is intended to be somewhat elaborate. Buttons and strappings further ornament this. The cuffs must match such a collar. Cuffs for coats are of many styles—plain flat affairs, roll-back cuffs, a bias band and fastened with a button; shaped cuffs, etc.

Pockets may be in the form of a patch pocket which is made and stitched flat to coat. They may be the inset tailor pocket, which has a slash in the coat, the pocket then faced down part way and stitched to this slash on right side, turned and pressed thoroughly. They may have the little shaped flat piece to finish the slash in the form of an overlap. Make a plain Four-piece skirt to complete this suit.

ADVICE TO THE LEARNER.

The making of tailored garments is not a difficult task when once you have grasped a few details. They are all suggested in this lesson, and if you have given it every attention you will have no difficulty in making a good-looking tailored garment. Tailored work really is a man's work as it is very heavy and requires much strength in the pressing. But a woman can do much towards making a success of tailoring if she but gives the proper attention to principles involved. Practice the making of small tailored models until you well understand the adjusting of collars, cuffs, revers, basting in sleeves and linings, and pressing.
FIVE RULES TO REMEMBER.

1. In using striped material be very careful that the matching of the stripes is perfect.
2. Always allow an inch plait in lining of coat at shoulder in front and middle back.
3. All tailored buttonholes are bound about with a heavy cord and then buttonholed over this.
4. Collars and cuffs may be of material like garment or of a trimming material.
5. Be sure and get good lines in tailoring, for nowhere else in the making of garments do poor lines so display themselves.

QUESTIONS.

1. How should the finished stitching be done on a tailored coat?
2. How would you make a shawl collar?
3. How do you baste in a lining of a coat?
4. Describe the foundation of a coat.
5. How should the bottoms of sleeves be finished?
6. When would you use a sailor collar on a coat?
7. Why do you use canvas in bottom of coats?
8. In what way do double breasted coats differ from single breasted?
9. Make a model for a single breasted coat.
10. What kinds of materials are used for coats?